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blue glaze strips that filled the narrow panels were still preserved, but they had lost all their color, and so imitations in colored plaster were inserted. The width of the dividing strips of ebony between the panels worked itself out automatically by dividing into the number of spaces required the difference between the slab lengths and the combined panel widths. For the height we had as certain factors the ivory cornice, the gold torus-moulding, the width of the slab, the length of the panel, and the height of the gold foot. The ebony strip below the panels was shown to be necessary by the fact that the ends of the panel ivory and of the gold *Deds* were left rough: the one above was needed, both for symmetry, and for providing a space for the side fastening-knob. The height of the legs was copied from a box of the same period in the Louvre. Of the silver struts at the bottom of the box proper fragments were left, and the exact shape was given by the rounded ends of the gold feet. The extra bars of ivory below the ends of the casket were a puzzle for a time, but their position also was shown by the Louvre box. The shape of the lid seems at first sight strangely unfamiliar, for on the monuments the tops of such shrine-shaped boxes always have the curve running lengthwise to the box. There was, however, in this case no question as to the direction of the curve, for the ivory that formed the ends of the lid came together almost perfectly. The Hathor heads (fig. 1) were spaced out on the lid, and the shape of their wigs worked out from the tiny strips of gold. The blue of the wig, six of the eyes, four of the carnelian wig-pendants, and the colored part of the pectorals are restorations.

For the smaller casket (fig. 5) there was very much less evidence to go upon, and the restoration is in some points frankly conjectural. It was certain from marks on the ivory that the wide panels and the narrow strip panels were to form part of the same scheme of decoration. They were therefore alternated, like the panels of the larger casket. It was also manifest from a study of the same markings that to complete the design the introduction of a

third element, in addition to the ivory and ebony, was needed. This we supplied by making use of a red wood, very similar in appearance to rosewood, which is common on other known twelfth-dynasty boxes. In this casket again the ends of the panel ivory were obviously meant to be covered, so the same framework of ebony was added. The gold torus-moulding involved the addition of a cornice—of ebony this time, as there were no pieces of cornice ivory—and the ivory lid-ends determined the shape of the cover. The three ivory name plates on the lid (fig. 4) seemed lost in the expanse of dark wood, so the ivory and red rectangles were added, though their presence is purely a matter of opinion, as the ivory strip might equally well have belonged to the interior decoration. There were other pieces of ivory from both caskets which had clearly nothing to do with the outside decoration, and it is probable that one, if not both, of the caskets had a drawer, or drawers, to pull out. It would be quite in keeping with what we know of twelfth-dynasty boxes, for the casket intended for the toilet articles to have a tray at the top for the mirror and razors, and a drawer below for the toilet vases.

In addition to these two caskets there had evidently been a third in the niche, of plain wood, which probably contained the eight alabaster vases for sacred oils.

The caskets are now on exhibition in the Egyptian Jewelry Room.

A. C. M.

## ITALIAN PAINTINGS

THE natural starting-point for any discussion of the remarkable collection of paintings exhibited on loan as a part of the Fiftieth Anniversary Exhibition is with the examples of the Italian school, of which there are seventeen. Brief comments on each of these are here given in the order of their present arrangement, beginning with those in the Marquand Gallery.

Vasari's description (Bohn edition, Vol. V, p. 386) of the Bacchanal or the

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

Feast of the Gods<sup>1</sup> by Giovanni Bellini, completed by Titian, lent by Carl W. Hamilton, is as follows: "In the year 1514, the Duke Alfonso of Ferrara had a small apartment decorated in certain of its compartments by the Ferrarese painter Dosso; the Stories were of Eneas, Mars, and Venus; and in a Grotto was Vulcan with two Cyclops working at the forge. The

and female, all inebriated, with Silenus entirely nude mounted on his ass, a very beautiful figure; around this group are crowds of figures with grapes and other fruits in their hands, and this work is so carefully coloured that it may be called one of the finest ever executed by Gian Bellino, although there is a certain harshness and stiffness in the draperies, he having imitated



BACCHANAL BY GIOVANNI BELLINI

Duke then wished to have some pictures by Gian Bellino, who painted on one of the walls a Vat of red wine surrounded by Bacchantes, Satyrs, and other figures male

<sup>1</sup>Oil on canvas. H. 68½ in., W. 74½ in. Signed and dated: Joannes Bellinus Venetus pinxit MDXIII. From Alnwick Castle, the seat of the Dukes of Northumberland; before, it was brought to England in the Ludovisi and the Aldobrandini Collections. The picture has been written about at length by all the authorities, notably, in modern times, by Crowe and Cavalcaselle (*Painting in North Italy*, 1912 edition, vol. I, pp. 188-191, Titian, vol. I, pp. 173-176) and Waagen, p. 467. Marquand Gallery.

a picture by the Fleming, Albert Dürer, which had just then been brought to Venice. It was placed in the Church of San Bartolommeo, an extraordinary work painted in oil, and comprising a crowd of figures. Within the Vat above-mentioned Gian Bellino wrote the following words:—*Joannes Bellinus Venetus*, p. 1514.

"This picture the great age of the master had prevented him from completing; and Titian, as being more eminent than any other artist, was sent for to finish it; wherefore, desirous of progress and anxious

to make himself known, he depicted two Stories which were still wanting to that apartment: the first is a River of red wine, beside which are singers and players on instruments half inebriated, female as well as men. There is one nude figure of a sleeping Woman which is very beautiful, and appears living, as indeed do the other figures."

Crowe and Cavalcaselle point out that it is unlikely that Bellini should have left incomplete a work of this importance (he lived until 1516) and consider it more than probable that the upper left-hand part of the canvas had been damaged and Titian was called in to repaint it. His workmanship is confined to the crag and sky. The foreground and the figures are all by Bellini and it is curious to note that at the age of about eighty he reverted to the carefully minute handling of an earlier time. It is this restrained precision perhaps that gives the quiet, muted expression to a scene which would otherwise be one of licentiousness and abandon. The gods are not hampered by our ethics. Jupiter, his eagle beside him, is drinking from a silver mug; Silenus straddles the wine cask from which the infant Bacchus fills his pitcher and against which Mercury tipsily sits. A goddess with a chaplet of wheat-ears, Ceres perhaps, leans over Apollo who has laid aside his violin for a wine cup. Pan amuses himself with his pipes; a drowsy nymph is unaware of the over-bold young man who leans over her; another amorous youth sits by a lady who has a bowl of fruit before her. Goddesses and satyrs carry fruit or wine, their bowls, according to a learned authority on Oriental art, being of the Ming period, of the kind that was manufactured for export in the southern part of China. The vases and silverware are of the Renaissance style. There is a vat at the right and to it is attached the paper on which the old artist set his signature. The colors of the draperies—white, yellow, orange brown, dull crimson, and various grays opposed by spots of limpid translucent blue—are admirably brought out by the browns of the cliff, the rich green of the foliage, and the dark tree trunks. Beyond these latter is a glowing sunlit

meadow and the light over all is that of fused sunlight.

In Titian's *Portrait of a Man*,<sup>1</sup> lent by Henry Goldman, a man about forty years of age sits behind a parapet and turns toward the left. His right hand, energetically clenched, rests upon a book which lies on the parapet. His dark hair and powerful shoulders are relieved against a gray wall through which at the left an opening looks out on the Doge's Palace. His head is thrown slightly back and to one side, adding a look of self-confidence and cool scrutiny to a face expressive of strong intelligence and unrelenting determination. The character of the interpretation, taken together with the tonal quality and the sense of structure shown by the artist, led Berenson some years ago to consider this a portrait by Giorgione or perhaps, like the Caterina Cornaro of the Crespi Collection and the so-called Ariosto of the National Gallery, a copy of a lost painting by Giorgione. Berenson more lately has come to believe the portrait one of the earlier works of Titian painted not later than 1515. Other authorities differ as to the proper attribution, Ludwig Justi quoting Berenson's earlier view that the portrait is a copy of the lost Giorgione, Herbert Horn ascribing it to Giorgione himself, and L. Venturi giving it to Sebastiano del Piombo, while in the Henry Doetsch sale, London, 1895, it was catalogued as by Licino.

A long-haired, clean-shaven, rather moody young man of dark complexion is shown half length standing behind a parapet by Bartolommeo Veneto in his *Portrait of a Man*,<sup>2</sup> lent by Henry Goldman. He wears a black hat to which a medal with a relief of Saint Catherine is affixed, a gold-striped black cloak, a broad brown fur collar, which he clasps at the chest with his right hand, and a jacket also of black and gold stripes. Behind him is a

<sup>1</sup>Oil on canvas. H. 30 in.; W. 25 in. Published: Berenson, *The Study and Criticism of Italian Art*, Vol. I, p. 82. Marquand Gallery.

<sup>2</sup>Oil on wood. H. 30 in.; W. 23½ in. From the Crespi Collection, Milan, and the Perego Collection in that city. Published in *La Galleria Crespi* by A. Venturi, p. 81f. Marquand Gallery.

red curtain and at the right a landscape with a river, hills, and buildings; on the near bank is a knight galloping, followed by a man at arms on foot, figures copied without change from an early woodcut of Durer's *The Knight and the Man-at-Arms*, executed between 1495 and 1498. This portrait has been attributed to Andrea Solario, by Crowe and Cavalcaselle among others, but more modern criticism inclines almost unanimously to the present ascription. "If by Bartolommeo," says Venturi,

authorities, including Dr. Bode, to be by Titian.

Christ with Saint Peter and Saint James the Greater<sup>1</sup> by Cimabue has been lent by Carl W. Hamilton. Christ in a blue mantle over a rose tunic blesses with his right hand; in his left he holds a book inscribed: *Ego sum lux mundi* (I am the light of the world). His expression is majestic and melancholy. Saint Peter at the left, in a yellow mantle over a green tunic, is shown as an energetic and powerful old man holding a slender



CHRIST WITH SAINT PETER AND SAINT JAMES, BY CIMABUE

"he never executed a more important work." The sitter has been supposed to be Maximilian Sforza but that is not proved. Two similar portraits are now given to Bartolommeo, the portrait of Maximilian Sforza belonging to Lt. Col. G. L. Holford, London, and an unknown man in the National Gallery at Rome. All three are dated by Venturi at about 1512.

Leandro Bassano's *Portrait of a Man*,<sup>1</sup> lent by George and Florence Blumenthal, represents a gray-haired man of middle age, dressed in black, seated facing to the left. His smooth-shaven face and strong, relaxed hands, one resting on the arm of his chair, the other touching his knee, are the accents of light in the dark picture. The portrait is considered by some

<sup>1</sup>Oil on canvas. H. 44½ in.; W. 35½ in. Marquand Gallery.

cross and two golden keys. Saint James at the right wears a dark gray mantle with a golden scallop shell on the shoulder and a red tunic and holds a scroll. The figures of the saints are smaller than that of Christ.

We have no available material to test the attribution. Recent criticism has stripped Cimabue of everything but his name, the restored mosaic in the Pisan cathedral, and the often-quoted statement of Dante in the *Purgatory* (XI, 94-96): "Cimabue thought to hold the field in painting, now Giotto has the cry, so that the fame of him is obscured." Doubtless Bernhard Berenson, to whom the ascription is due, will one day demonstrate its

<sup>1</sup>Tempera half-length figures in separate panels, truncated tops. Center panel, H. 28⅞ in.; W. 20⅞ in. Side panels, right, 23⅞ in.; W. 13¼ in.; left, H. 23½ in.; W. 13⅞ in. Gallery 33.

reasons. Meantime it can be pointed out that these grand and stately figures represent Italian painting of the late thirteenth century in an unexpectedly lofty aspect with less of the Byzantine mannerism than one would expect from one who Vasari says learned his trade from Greek painters imported to decorate the old church of Sta. Maria Novella. But that story, too, has gone the way of the others—it is perhaps the custom of connecting the label of Cimabue with those early Sienese pictures so long called his, that leads one to expect drapery with gold high lights and angularity. Here the influence is that of classic Roman art; the color is light and tender and the figures exist substantially and spiritually. One feels that their pity, their sympathy could be relied upon, for all of their aloofness and majesty. The picture is the great surprise of the exhibition.

The Madonna of Bernardo Daddi,<sup>1</sup> a massive figure shown half length, holds the Christ Child on her left arm; in her right hand is a white rose which the Child reaches out to touch. The mantle draped about her head and figure is blue lined with yellow-green and her robe is blue; a red head covering shows about the face. The drapery about the Child is white; the arms and upper part of His figure are uncovered; He also is of powerful build. Daddi painted altarpieces with these robust forms. Two of these exist today, at San Giorgio a Ruballa and at San Guisto a Signano, both in Florence; but with the exception of this picture belonging to Henry Goldman, the works in America attributed to him are all more Sienese in character, small paintings of an exquisite and tender expression. Here the inspiration is all from Giotto, and this gives it its similarity (in type at least—its quality is far superior) to the Taddeo Gaddi across the gallery, as Taddeo was the most free from Sienese influence of all of Giotto's pupils.

Under the title of The Presentation in an old Byzantine guide to painting compiled by the monk Dionysius, perhaps in the thirteenth century, from "the works of the celebrated and illustrious master Manuel Pau-

selinos of Thessalonica," who lived in the twelfth century during the reign of the Emperor Andronicus the First, is a description that applies with remarkable exactness, except for the lack of the censer, to the Byzantine school, fourteenth (?) century Presentation at the Temple,<sup>1</sup> lent by Miss Lizzie P. Bliss. It reads: "A temple and cupola. Underneath the cupola, a table on which a golden censer is standing. St. Simeon Theotokos (He who has received God) takes the infant Christ in his arms. On the other side of the table the holy Virgin stretches out her arms to the Babe. Behind her Joseph carrying two doves in his robe. Near her the prophetess Anna says upon her scroll 'This Child is the Creator of heaven and earth.'"

The Virgin is in purple-brown mantle and blue-black dress; St. Simeon in crimson brown; the Child in dull red; St. Anna has a green mantle and yellow dress; St. Joseph in a brownish red robe over a green-blue tunic. There is a vermilion-covered table inside an enclosure of malachite with a gate of gold. A pulpit of malachite is at the far side of the enclosure. This is at the right of the panel, brown architecture is at the left. The canopy, a brown dome, supported on four pillars of different colored marble, occupies the space between. The background is gold.

This little panel is the product of the last effort of Byzantine art when from the beginning of the fourteenth to the middle of the sixteenth century it blossomed in its third great period. In place of the severe grandeur of the eleventh and twelfth centuries this epoch is marked by a search for grace and elegance, for picturesqueness and expression. Its interest in human emotions and in life is analogous to that of the Italians of the same time. It then produced a large number of superior works. "The unknown artist of Mistra," writes Millet (Vol. II, p. 961), "as has been justly said attained the force of expression of a Giotto." Miss Bliss's picture has similarities in style and in spirit to the mosaics in the narthex of the Kahrieh mosque in Constantinople (1310-1320) and to

<sup>1</sup>Tempera on wood, gold background. H. 34½ in.; W. 25 in. Gallery 33.

<sup>1</sup>Tempera on wood. H. 17½ in.; W. 16¾ in. Gallery 33.

the frescoes at Mistra in the Peloponnesus of a somewhat later date. It may have been made in Greece where this last renaissance of Byzantine art flourished with the greatest vitality. Its admirable color, reds and red-browns opposed to rich greens, as well as the tenderness of the Virgin, the reverence of Saint Simeon, and the dignity

is edged with gold embroidery on which can be read the opening words of the prayer, Ave Maria gratia plena, Dominus tecum benedicta. Her dress, of which the sleeve is seen, is of cloth of gold brocaded with red and blue flowers, a marvel of tooling and pure transparent color. The facial type, the gracious queenly expression, and the



MADONNA AND CHILD BY BERNARDO DADDI

of the prophetess Anna mark it as the work of a sensitive and able artist.

Gentile da Fabriano in his *Madonna and Child*<sup>1</sup>, lent by Henry Goldman, places the Virgin in a garden of dainty flowers reminiscent of millefleurs tapestry. Her mantle of glowing wine-colored damask

long slender hands are still thoroughly Gothic in character. The divine Child dressed in a blue tunic stands on Her knee. The background is gold, the halos tooled with simulated Arabic characters.

The condition of the picture is fortunately excellent. Excepting the painting by the same artist in the Jarves Collection, there is in America probably no other work of like importance belonging to the early Northern School of Italy.

<sup>1</sup>Tempera on wood with a pointed arch at the top. H. 38 in.; W. 22 $\frac{1}{4}$  in. From the E. J. Sartoris Collection. Published by Colosanti in the *Bollettino d'Arte*, Rome, 1911. Gallery 33.

Piero della Francesca's *Crucifixion*,<sup>1</sup> lent by Carl W. Hamilton, is a composition of perfect balance accomplished with diverse objects: the cross is in the exact center; to the left of it the swooning Mary is supported by Mary Magdalen, Mary the mother of James, and another saint. To the right Saint John with joined hands looks toward the Saviour, and the group of the holy women is balanced on this side by three foot soldiers with great shields. At the foot of the cross three men are drawing straws to decide which of the garments each shall take. Knights on horseback are at both sides—Saint Longinus, the centurion who recognized the divinity of Christ, being at the left. There is a landscape behind the cross and three great flags held by the soldiers, their spears and two trees all adroitly placed to preserve the equilibrium of the arrangement, cut into the gold ground that serves for sky. The colors are bright in the central figures—crimson, blue, red, lavender, wine-color, and golden green; the horses and riders at the sides, in the artist's more usual gamut of silver-grays, drab, and brown. These latter offer similarities in form, as well, to the frescoes in San Francesco at Arezzo which Piero started in 1452 and finished in 1466. Arthur Pope considers this *Crucifixion* the earliest of Piero's existing panel paintings and dates it from the form of the armor worn by the centurion at between 1460 and 1465.

As Francesco di Giorgio represents the *Nativity*<sup>2</sup> in a painting lent by George and Florence Blumenthal, the infant Jesus lies on the ground, His head resting on a red cushion. Before Him kneels the adoring Virgin clothed in a red dress over which is thrown a light blue mantle lined with ermine. Against a brick wall to the left sits Joseph. The blond tonality of the Virgin's head is that of the conservative

Vecchietta atelier while her air of grace and aristocratic fragility recalls the charming creations of such of the Florentines as Verrocchio. The landscape with its barren hills and swirling roads and streams records the Paduan influence which came to Siena through Girolamo da Cremona.

A *Judith with the Head of Holofernes*<sup>1</sup> by Mantegna has been lent by Carl W. Hamilton. Standing as though overcome by horror of the crime she has committed, Judith in a white robe and a blue cloak is before the opened flaps of a pale pink tent bordered with yellow. She has in the right hand her gold-hilted sword and holds with her left the severed head of Holofernes which she is about to drop into the bag that her diminutive serving-woman, in white trousers and short yellow tunic over which is a red cloak, holds open beside her. The right foot of the dead man is seen on a gold bed inside the tent.

The attribution has been questioned by some critics, among others Crowe and Cavalcaselle and Kristeller. Bernhard Berenson considered it as a school piece at first but has since changed his opinion explaining his reasons in the article mentioned in the footnote. Authorities like Venturi, Yriarte, and Sir Claude Phillips consider it an authentic painting by Mantegna. Other versions of the same subject are due to this artist or to his school. Mr. Hamilton's picture differs from them all, from the drawing in the Uffizi, the only work authenticated by outside evidence, from the grisaille lately in the Taylor Collection, and the picture, also in grisaille, in the National Gallery of Ireland.

*Castagno's Portrait of a Young Man*<sup>2</sup>

<sup>1</sup>Oil on wood. H. 13 in.; W. 8½ in. From the collection of the Earls of Pembroke, Wilton House, Salisbury; originally in that of Charles I who exchanged it (it was then attributed to Raphael) with the Earl of Pembroke for a portrait of a young woman by Bellini and a picture by Parmigiano. On the back of the panel are the words: An. Mantegna, on a plaster surface. Commented upon extensively by the modern authorities, Berenson's article in *Art in America*, 1918, pp. 127-128, being one of the most comprehensive. Gallery 31.

<sup>2</sup>Tempera on wood. H. 21¼ in.; W. 16 in. From the Rodolphe Kann Collection, Catalogue No. 120. Loan Exhibition of Italian Primitives, Kleinberger Galleries, New York, 1917. Gallery 30.

<sup>1</sup>Tempera on wood. H. 14¾ in.; W. 16¼ in. From the collection of the Colonna family in Rome. It is a recently discovered work and was published by Arthur Pope in *Art in America*, vol. V, p. 217 and following. Gallery 33.

<sup>2</sup>Tempera on wood. H. 24 in.; W. 23½ in. From Robert H. Benson Collection, London. Published: Burlington Fine Arts Club, 1905. Gallery 31.

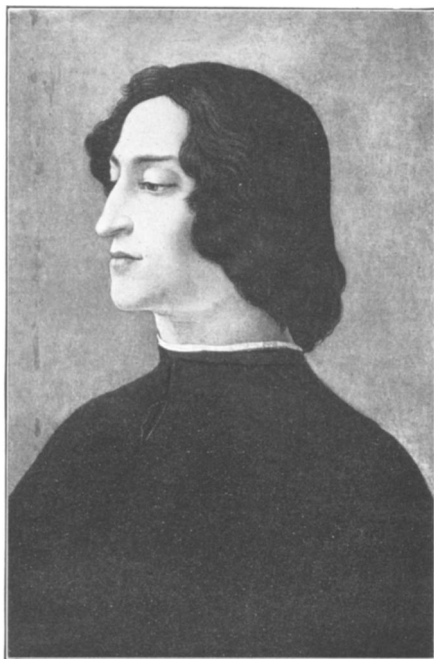


has been justly called by Sirèn one of the supreme works of Florentine art, comparing for energy and vitality with Donatello's busts; he believes also that this head alone would be enough to secure Castagno a leading place among Renaissance painters even had his other works disappeared. Certainly there are few portraits in the whole history of art that succeed in conveying an equal expression of force and power. The young man is an epitome of Florence at her most energetic period.

Of Bartolommeo Vivarini's Adoration of the Kings,<sup>1</sup> Berenson writes (*Venetian Paintings in America*, p. 15), "This small Epiphany expresses more completely than most other treatments of that subject, the mingled hilariousness and solemnity which to this day in Italy gives that festival the character of a Northern Christmas." The aspect of this gem-like little picture is so well known (it has been exhibited at the Museum before and has been frequently described), that no lengthy description of it seems called for here. Its fantastic fairy-tale quality makes it a tonic for the over-subtle. The colors have the intensity and polish of enamel. They are disposed as follows—the Virgin wears a red dress and a blue mantle lined with green; the serving woman is in faint gray-purple; Saint Joseph in light mauve with a gray hood; the old King carelessly trails his gorgeous crimson brocades in the dust; the Moor is in yellow with a black mantle; the youngest King has a blue brocade tunic and a red cloak. The page who holds the horse is in a crimson and gold brocade tunic with black hose. The Kings wear similar costumes in the background as they appear first passing through the gate of the city at the left and again by the castle and gardens that crown the summit of the crag across the bay. The baby angels riding on the clouds are pink, light blue, and red, each group being entirely of one color.

Another painting by Bartolommeo Vi-

varini, a Madonna and Child,<sup>1</sup> has been lent by Dan Fellows Platt. The Madonna is seated on a formal throne from the back of which are hung garlands of fruit and on which four tiny angels sit playing lutes. She wears a dark blue mantle lined with green and a red robe; her right hand is around the Child, who is standing in her lap with one foot in her left hand. He wears a greenish yellow dress held by a white sash striped with red. The Child looks



GIULIANO DE' MEDICI  
BY BOTTICELLI

affectionately up at His mother and playfully fingers the jeweled clasp of her mantle, but He does not draw her from her pensive aloofness.

This painting of stately charm and rich mellow coloring is considered by Berenson one of the earliest of Bartolommeo's independent works.

<sup>1</sup>Tempera on wood, rounded top. H. 21 in. W. 12½ in. From the Abby Collection. Discussed by T. Borenius, *Burlington Magazine*, vol. XIX, p. 192. Gallery 30.

<sup>1</sup>Tempera on panel, gold background. H. 45¾ in.; W. 26¾ in. From the collection of Dr. Nevin at Rome and the Ellis Collection in Chicago. Published by Berenson, *Venetian Paintings in America*, p. 14. Gallery 30.

Giuliano de' Medici, whose portrait<sup>1</sup> by Botticelli has been lent by Otto H. Kahn, was the younger son of Piero di Cosimo de' Medici, and was born in 1453 and died by assassination in the Florence Cathedral on April 26, 1478. Of tall and distinguished appearance he was noted for his knightly prowess and also for his devotion to Simonetta Vespucci whose beauty and urbanity were celebrated by the courtly poets of the time. In her honor a tournament in imitation of the jousts of northern chivalry was held, at which time Giuliano vanquished all his rivals. The portrait shows him as a spare young man with rather a supercilious expression. His black hair is worn long and he has a close-fitting black doublet, a strip of a crimson undergarment, and a white band visible at the neck; the background is gray. Two other portraits of Giuliano have been ascribed to Botticelli, one in the Morelli Collection at Bergamo, the other in the Kaiser Friedrich Museum at Berlin.

The Madonna and Child<sup>2</sup> by Giovanni Bellini, lent by John N. Willys, is dated by Berenson about 1488. The Madonna wears a red robe and a blue mantle over her head as a hood, showing the buff lining and a thin white drapery over her forehead. Her right hand supports the nude Child as He stands on a brown marble parapet in front of her. His left hand is around her neck and He caresses her chin with the right, but she draws her head slightly away as though unwilling to be disturbed from her brooding abstraction. Behind the Madonna is a green hanging which partly shuts out a landscape of green fields on the right and a blue hill and castle on the left, with a blue sky and fleecy clouds over all.

Titian's Portrait of Cardinal Pietro Bembo, lent by Charles M. Schwab, arrived too recently to be published in this issue.

<sup>1</sup>Tempera on wood. H. 21 $\frac{1}{4}$  in.; W. 14 in. From the collection of Conte Procolo Isolani, Bologna, and published by Mary Logan Berenson in *Art in America*, vol. II, p. 240. Gallery 30.

<sup>2</sup>Oil on panel. H. 30 $\frac{1}{4}$  in.; W. 23 in. Signed IOANNES BELLINUS on center of parapet. From the collection of Sir George Campbell. Published: Berenson, *Venetian Paintings in America*, pp. 92-95. Gallery 30.

## ETCHINGS IN THE PRINT GALLERIES

IT is proposed in this and the coming numbers of the BULLETIN to give some short account of the historical exhibition of engravings, etchings, and woodcuts that has been arranged in the print galleries. The exhibition, for which important loans have been made, contains 86 engravings, 127 etchings, and 148 relief prints (many of small size), and 84 books illustrated by these processes. The selection has been made with a view to illustrating by typical masterpieces a number of the more important episodes in the history of the relief and intaglio processes of making printed pictures. Space limitations have required that very few "reproductive" prints be shown and that emphasis be laid upon those that are "original" in character.

As of the three arts represented in the print galleries etching today shows the greatest vitality and commands the largest following among both artists and collectors, it may be taken up first. All of the prints referred to are in the exhibition.

Long before the etching process was employed for making plates from which to print pictures it was used by the metal workers for the decoration of arms and armor. Sometime about 1500 it was first used in printing by some member of the Hopper family at Augsburg, the earliest etching which can be dated being the portrait of Kunz von der Rosen by Daniel Hopper, which while obviously not a first attempt is known from outside evidence to have been made prior to 1507. This, like all the other primitive etchings, was made on iron, a metal which gave some remarkable results, the etchings by Dürer such as the Great Cannon and his Agony in the Garden ranking among the most celebrated achievements of the etcher. The earliest etchings on copper were not true etchings but dry-points, the first very important ones from a purely artistic point of view being Dürer's magnificent Saint Jerome by the Willow Tree of 1512 and his Holy Family. The first true etchings on copper, the metal ever since currently used for the purpose, did not appear until about